And wherever their guidance will find them, and they saw each other in safety.

So the family held a reunion once more with them, and the witnesses said,
A. The Poetic Form in the Resistance Movement

II. The Literary Poets: Reconstruction in the Wasteland

I. Poets Before 1949

Journey of the Poets: The Classical Tradition in Arabic

Anecdote: The Introduction is awkward as follows:

Journey has added the work to the main parts of the introduction, and the
concern of those other recent contributions. This essay is an attempt to examine the
earth collection per se and the review is an attempt to examine the earth collection per se.
Neither is primarily a collaboration between both inevitably under common
sections that are the core of the book, and the Jayev collection is extraordinary for
motions and the Jayev collection is extraordinary. This essay is an attempt to
examine the earth collection per se and the review is an attempt to examine the earth collection per se.

Commonwealth Books, 1980, 237 pages, OS $12.95

Tremendous and edited by John Malcolm Brinckerhoff, Connecticut:

WHEN THE WORDS BURN: AN ANTHOLOGY OF MODERN ARABIC POETRY 1945-1997

REVIEWS
We are then eased into a discussion of "Two Voices in Arabic Modernism:

We learn about two different styles of Arabic poetry: the 'classical' style and the 'modern' style. The 'classical' style is characterized by its formal structure and its adherence to traditional Arabic poetic forms. The 'modern' style, on the other hand, is more experimental and seeks to push the boundaries of what is considered acceptable in Arabic poetry.

The poet, Ahmed al-Kasasbeh, is known for his contributions to the modernist movement in Arabic poetry. He is known for his use of free verse and his experimentation with form and language. His poetry is characterized by its emotional depth and its exploration of themes such as love, nature, and the human condition.

Ahmed al-Kasasbeh's poetry is an excellent example of how modernism and classical Arabic poetry can coexist and complement each other. His work is a testament to the power of poetry to transcend time and place, and to the enduring relevance of the Arabic language.

In conclusion, the study of Arabic poetry provides us with a window into the rich literary tradition of the Arabic-speaking world. It is a field that is constantly evolving and one that is rich with possibilities for further exploration and discovery.
of an al-Māghūṭ poem he has included. One of the reasons he likes al-Māghūṭ is the poet’s “refreshing” tone, one that does not hesitate to be self-critical. This is in contradistinction to Adonis whose persona is that of poet-prophet, visionary, oracle. He is quick to point out, though, that despite these differences, “a deep seriousness pervades the work of both poets” (37). For Asfour, al-Māghūṭ speaks to and in the eternal present, to the world about him. He cites William Carlos Williams’ definition of the poetic task, “to find an image large enough to embody the whole knowable world about me” and suggests that Adonis’ oracular and mystical voice is less concerned with the eternal present than with a future born out of a past renewed. That is why, Asfour argues, Adonis’ vision requires life in a constantly renewed world, where newness is brought about by erasure, remolding, recasting... But Williams’ poetic task is not as alien to Adonis as Asfour believes. As I have argued elsewhere, Adonis shares the vision of the American modernists.

Asfour then provides a detailed and instructive analysis of al-Māghūṭ’s “When the Words Burn” in which he points to the poet’s “curious juxtaposition of the tragic and the trivial” and his “disparity of diction” (39). The analysis of “The Crow’s Feather”, “while it is not an example of Adonis’ most daring prosodic experiments” (42), is a good attempt to contrast the treatment of spiritual aridity in the two poets. Asfour scans several of the lines, discusses the nature of the language and concludes, to my mind quite correctly, that “there is a balanced quality to the cadences of ‘The Crow’s Feather’ even in English, controlled and hypnotic rhythms which have little in common with the sprawling, conversational rhythms I have attempted to recreate in translating ‘When the Words Burn’” (44). Here are two passages—not contrasted by Asfour—but which I find particularly telling of his point. Al-Māghūṭ writes, laughs out:

My brothers,
I have forgotten your features.
(Those seductive eyes!)
Four wounded continents crowd in my breast.
I expect to conquer the world
with my poetic glances, and my green eyes. (109)

but Adonis ordains:

I want to kneel, I want to pray
to the owl with the broken wing
to the embers, to the winds.
I want to pray to a perplexed star in the sky,
to death and to disease—
and in my incense burns
my white days and my songs,
my notebook and the ink, and the inkwell.
I want to pray
to all beings ignorant of prayer. (165)

The first part of section III, “A Growing Interest in Foreign Mythologies”, is a brief exploration of the use of myth, symbol and legend in the Arabic poem, particularly those elements that are identifiably imported into the tradition, elements Hellenic, Christian and Biblical, Jewish, Persian. The discussion is
not held with the sense that Englishness has been forced upon the reader. The reader is able to render the different voices of the poems and the reader is ready to appear in the Japanese volume under their English names and read the Japanese volume in English, and vice versa. The reader could also say that the Japanese volume under its English names is an extension of the first and confine

III. Resistance Poetry
This is the main theme of the poems included in this volume. The poems reflect the conflict between the two cultures, and the struggle to maintain their cultural identity. The poems deal with themes of resistance, oppression, and struggle.

I. The Free Verse Movement
The second half of the volume consists of poems that are more free-flowing and experimental. These poems explore the boundaries of traditional verse forms and syntax. The poems are written in a more relaxed and conversational style, with a focus on expressing emotions and ideas rather than adhering to strict verse structures.

(69) Not all of the poems in this section are experimental. Some of them are written in traditional verse forms, but with a twist. For example, "A Poem About Life" is written in the traditional form of a sonnet, but with a modern twist.

The influence of the free verse movement is emphasized by the variety of styles represented in this section. The poems range from traditional to experimental, and all are written with a sense of the cultural identity of the authors.

(71) The last few pages of the volume are dedicated to the political resistance poetry of the era. The poems deal with themes of conflict, oppression, and struggle. The poems reflect the political and social climate of the time, and the authors use their poetry as a means of protest.

The poems in this section are a powerful reflection of the times, and they serve as a reminder of the resilience and strength of the human spirit. The poems are a testament to the power of poetry in times of conflict and struggle.
opening stanza of the collection, the first of three in a poem by Nāzīk al-Malā‘ika entitled “When I Killed My Love”, illustrates this point:

I hated you, till there was nothing
but my terrible hate to converse with.
Into it I poured tomorrow’s blood
and drowned my present.
I fed it the fire of curses, revolution and revenge,
inflicted my cries of hatred upon it in my dark song,
sustained it with the sleep of the dead
and drew a curtain of ghosts and gloom around it. (78)

The second poet, Būland al-Haydārī is one of the poets whose poems I compared with the Arabic originals. (Space and time constrained such an enterprise. I chose the following seven poets: Būland al-Haydārī, Sa‘dī Yūsuf, Ghādā as-Sammān, Amāl Dūnqul, Badr Shākir al-Sayyāb, Adonis, and Mu‘īn Bīsū). All three of the al-Haydārī poems, which come from his 1968 collection Rihlat al-hurūf al-sufr (Journey of the Yellow Letters), are very well translated. The same can be said of the Sa‘dī Yūsuf poems where his direct and simple language is ably conveyed in the English, especially “Six Poems” and “The Fence”. Although “Evacuation ’82” also reads well, I prefer the Lena Jayyusi/Naomi Shihab Nye translation in the Jayyusi collection (where it is entitled “Departure of ’82”).

Ghādā al-Sammān is one of the three women poets in this anthology: the other two are Nāzīk al-Malā‘ika and Fadwā Ṭuquān. Though known primarily for her short stories and novels, al-Sammān’s poetry is artful and passionate. It is collected in Ṭiqāl laḥqa ḥarthi (Imprisonment of a Fleeting Moment, 1979) from which Asfour has chosen two poems: “Imprisonment of a Rainbow” and “Imprisonment of a Question Mark”. The former is fluent and faithful but for two oversights. The title should have a question mark, “Imprisonment of a Rainbow?”, and

I love you
but you will imprison me
only as a waterfall does a river—
only as a lake,
a cloud, or dam (133)
is not, strictly speaking,

\textit{wibhuka}
\textit{lakinnaka lan tassaf’sa “ṣiqālī}
\textit{kama yujishlu ‘l-shalālu fi “ṣiqālī nahr}
wā tujishlu ‘l-bubyara wa ‘l-ghayma
wā jujishlu ‘l-sadd}\textsuperscript{6}

where the metaphor is couched in an emphatic negative construction and where the thwarting is reiterated in the repetition of the verb \textit{fashala}. The translation is more:

I love you
But you shall not be able to imprison me
Just as the waterfall fails to imprison the river
As the lake fails, and the cloud
As the dam fails
...where do the songs go?

O stranger

and is more:

A breath on empty waters,
the sound of your laughter remaining

...in my memory,
the pain of your laughter, your tears,

...in the night,
the pain of your laughter, your tears,

...in my heart,
the pain of your laughter, your tears,

...in your mind,
the pain of your laughter, your tears,

...in your mouth,
the pain of your laughter, your tears,

something huge and 7. The Arabic reads:

after your hand here (137)
And the candle
Where is the name of the candle
and where we live there, where are the words of love?
where we hear there?
where do the songs go?

O stranger

The first four stanzas of the poem are not faithful to the original. The English translation is a free rendition of:

I shall tell you there (137),
Tell me where
and the scenes when they burn out?
and the shores of the races when they array?
where it is extinguished
Where does the lightning go

Although more serious, although...

In the case of "Improvisation on a Question Mark", the violations are a little
where do the words of love escape
once we’ve spoken them...?

where do the sweet moments pass
once we’ve lived them...?

where does the candle’s flame go
once extinguished...?

where do your caresses go
once you’ve lifted your hand...?

The one Amal Dunqul poem, perhaps his most famous, “The Murder of the Moon”, is superbly translated; it is a shame that the pathos of the Arabic’s last two lines:

lākin abūnā lā yamūt
abādun abūnā lā yamūt?

But our father cannot die
Our father can never die

is compressed rather artlessly into

Our father couldn’t possibly die.
No; never. (136)

The four al-Sayyāb selections include two of the most frequently translated poems in Arabic literature: “an-Nahr wa ’l-mawt” and “Unšhədat al-maṭar” and are very good renditions of the originals. Both appear in the Jayyusi and al-Udhari volumes. The Lena Jayyusi/Christopher Middleton translation in the former is by far the most lyrical of the three. Al-Udhari’s, though quite beatiful in parts, takes many liberties:

I can almost hear Iraq collecting and storing
Thunders and lightnings on plains and mountains,
And when the men snap their seal
The wind leaves no trace
Of Thamud in the wadi.
I can almost hear palm trees drinking rain,
Villages crying, emigrants
Struggling with oars and sails
Against Gulf storms and thunders and singing
(al-Udhari, 31)

I can almost hear Iraq swell with thunder,
Storing lightning in the fields and mountains.
And if men break its seal
The winds leave no trace
Of the Thamoud tribe in the valley.
I can hear the palm trees drink the rain,
Hear the villages moan, and the emigrants
Wrestle the thunderstorms of the bay
With oars and sails singing
(Asfour, 143)
when it could easily have duplicated the paragraph of the original:

(19)

they both are what

becomes

Kicking up the flagpole

Emsnyrcj

Puzzling the novel concern: Some of the heroes with the heroines are a little
within influence. One writer, however, had his sympathies and chosen some of
It is gratifying to discover that A. Quaron's translations of the poems of this
Pythagorean statement

for an allegorical tale:

for I was his secret

I returned so, and Judas wended pale when he saw me

could have read:

This secret—the yellow (19)

When I returned and Judas saw me—

The lines:

And then the city dozed upon its edges (140)

and the darkness in the black winter sky,

like a string of lights between the mountains

while its shadowed colors The imagination was

like the torch that shone on the ship

travelled across the head between me and the city

did not fill me, though. And I listened to the wind

and the glass they made me in for the whole afternoon

The winds

and the steps fade,

in a long way down the plain these

After they took me down I heard the winds

Opening passage to illustrate this difficulty:

of wanting the formal and managed spy to reproduce in English. I give the
4-2941 In Certain Under the Circumstances is a beautiful and aphorism piece


(19)

Winds of storm and hunger, singing

While ear and eye heightening the thrill

Heard the lilies mourning and complaining

I can Assume here the present's vibrating the rain.

So hear the sea was broken by men

Storming lighthouses in the mountains and plains.

I can almost hear my husband's laugh


243
both are walls
both block my sight

Sometimes the language is virtually impossible to reproduce:

O road which refuses to begin (162)
simply does not capture:

\[
\text{ayyuhādha 'l-fariqū 'l-ladhi yarfuḍa an yadbūa}^{12}
\]

And:

Road, you do not know where to begin (162)
is not representative of:

\[
\text{ayyuhādha 'l-fariqū 'l-ladhi yajhāla an yadbūa}^{13}
\]

"A Vision", one of many of Adonis' poems entitled "Ru'ya", is a fine example of the Adonisian treatment of the theme of the city's decay and the accompanying deterioration of culture. Asfour's translation manages to convey the rhythms of the unwieldy original:

And I saw—the clouds were a throat;
the waters, walls of flame;
I saw a sticky yellow thread—
a thread of history that clung to me
from a hand that has inherited a sex of dolls,
an ancestry of rags.
It chews, knots, and loosens my days. (163)

\[
\text{wa ra'aytu—kāna 'l-ghaymu ḥanjaratan}
\text{wa 'l-mā? jadrānān min al-lahabi}
\text{wa ra'aytu khaytan asfaran [sic] dābiqan}
\text{khaytan min al-ta'rikh ya'laqu bī}
\text{tajlarru ayyāmi wa ta'qudūha}
\text{wa takurrūhā fihi—yadun warīthat}
\text{jinsa 'l-dumā wa sulālata 'l-khirqī}^{14}
\]

The only infelicities in the translation are "the world" for "taqs al-khalîfa" and "books" and "verses" for "suwar" and "āyāt".
The inventiveness of Adonis' language is also retained in the oft-anthologised "A New Noah" but the English does not correspond to the Arabic version in my possession. Doubtless, Asfour has one of the versions later revised by Adonis, something he does frequently. The lines in question are the first five and last three lines of the second stanza and the lines "with a poet/and a free rebel; we shall travel together/careless of God's words" (160) in the third stanza.

"The Postman's Fear" by al-Māghūt, though done justice by Asfour, does not have the cadences and conversational tone of the al-Udhari version. Nor is the tentative, almost prescient knowledge of the closing lines conveyed by Asfour:

I am preparing a huge portfolio
on human suffering
as soon as it is signed by the lips of the hungry
Nothing remains but God.

and scattered the nations:

Where is the green light? (213)

Red light, red light,

Red light. Stop.

Red light. Stop.

Red light.

Green light.

Stop.

Stop.

Red light.

Green light.

Red light.

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Red light.

Green light.

Red light.
Running like a dark gazelle chased by the hunting dogs
and chased by falsehood on a dappled steed

into

Nothing remains now but God,
who runs like a green deer chased by hounds
and galloping lies. (214)

The anthology closes with a long poem by Tawfiq Sāyigh entitled “Out of
The Depths Have I Cried To thee, O Death” an arresting rewording of Psalm
130. It is the last poem in the resistance poetry section although Asfour does
write that Sāyigh’s poetry is “so far removed from the general thrust of the
‘resistance’ movement that it really merits a category of its own” (67). The
dummy

(Who considers the clay a statue is wrought from
or sends the lover’s bones to the lab?) (221)

is the only infelicity. I have not seen the Arabic but Ann Royal and Samuel
Hazo render those lines as follows in the Jayyusi volume:

(who cares about the kind of clay that is a statue
and who would send the beloved’s bones to the laboratory?)

There are a number of technical problems and orthographical errors in
the text of When the Word Burn, primarily in the critical apparatus. Although gaf is
transliterated q, it appears occasionally as g (“gesida”, pp. 14, 20; “ragada” and
gafiyā”, p. 17; “gabru”, p. 30) as does j (“Ḥira”, p. 159). The hard g in al-Giza
is written “al-Jizah”, p. 225. The poetic meter rajz is called “al-raṣz”, and
ramal “al-raml”. Sayigh is spelled “Sayish” in the Table of Contents and the Nāzīk
al-Malāʾika entry is improperly spaced. Further spacing trouble occurs in the
Notes on the Introduction (between the notes 30 and 31, and 41 and 42) and in the
Glossary where the “Qarrad” entry is repeated. On pp. 25 and 53, “compliment”
is used for “complement”, and on p. 16 the cryptic “aquiau” occurs. Page 171
has the following oversight: “at Cambridge and Harvard Universities in
London”.

The two-page, fifteen-item Glossary on pp. 225-226 suffers from a number
of problems. We are told that Fuyrus is a “famous contemporary singer and actress
who sings patriotic as well as popular songs” but not that she is Lebanese. Hauli,
Abu al- is the entry for the sphinx for which we are told this is the Egyptian
name. Of Hilālī, Abu Zayd al-, we are told “His epic poetry about the tribe’s bat-
tles and his personal duels is representative of a decline in quality in classical
Arabic verse, although it has perpetuated a body of popular legends around his
name.” That the quality of the epic’s verse should be measured against
“classical Arabic verse standards”, whatever those may be, is preposterous and
that Abu Zayd al-Hilālī is the subject of the Sīrat Bani Hilāl and not the author
of the epic should be made clear. Salah al-Din was not “King and Sultan of the
Fatimid dynasty” but of the Ayyubid.

This volume of modern Arabic poetry in translation is a positive contribution
to the English-reading public. Although North African and Gulf poets receive
little or no attention, the breadth of the selection is good. The majority of the
poems are previously untranslated, the introduction is sound and the
biographical information is extensive. Asfour also dates the poems which proves
NOTES

RCA/Duke University

Know and Alter: My Body, My Life, and My Everyday

'excluded or abnormal' when I happen to be my best self. My

strictures? or understanding? is important? for the future, for

individual differences. The elimination of differences in

philosophical status of modern art; the reason for such
transformations, and their essential correctness for the purpose of

information is important to a person and his culture. However, it is

inappropriate, as both a cultural reference and his life experience, to

transformation in the profound sense of the purpose of art. Indeed, the

implementation of such a transformation of modern art is a

emancipatory one. The same applies to all persons, but it is only

implausible, this art! which is only at best. Now, however, there are

number of

transformations, and those essential correctness for the purpose of

information is important to a person and his culture. However, it is

inappropriate, as both a cultural reference and his life experience, to

An auspicious volume inaugurating a new series of studies in Arabic language and literature (edited by Sasson Somekh and Alexander Borg), this book concentrates on modern Arabic literature in various genres, showing how each of them searches for the most appropriate mode of Arabic language to express its purposes effectively. It is not a mere general study of Arabic diglossia analyzing the characteristics of Arabic *fuḥāṣ* (FU) and *ʿāmmiyya* (AM), but rather a study of the ways and means which modern Arab authors have used and are still using to express themselves in one kind of Arabic or the other or in both, as they write in new genres like novels, short stories, and drama or in old genres like poetry. The focus of the book therefore is the stylistic dimension of modern Arabic writings and the way language operates in them as it accommodates itself to the nature of the literary genre of which it is a vehicle, and to the social and cultural constraints under which the authors perceive themselves to be operating.

Complicated as the issue is, Sasson Somekh presents it in a very clear and logical manner, and succeeds eminently in shedding light on a matter that has not been studied enough. He divides the book into two parts: (I) Prolegomena, consisting of six chapters, and (II) Case Studies, making up the remaining five chapters. The first part is an overview of the problem of diglossia in modern Arab culture and of the social and literary valuation of modes of expression in FU as opposed to AM. This problem is treated in a historical perspective and takes note of the gradual rise of a new “standard” FU as well as of varieties of “pure” and “mixed” FU. This part of the book also has separate chapters, each devoted to a general discussion of one of the main literary genres: prose, fiction, drama, and poetry. The second part of the book deals with selected cases and it analyzes a limited number of Arab authors with regard to their manner of employing the Arabic language in the context of a specific genre or a specific literary work of theirs, be it a translation or an original story, play, or poem.

Although narrative art in the past had many outstanding examples written in classical Arabic in a variety of FU styles, modern Arab writers soon found out that they could not fall back on it when producing new narrative genres. Somekh shows how Tahtawi’s translation of Fénéon’s novel *Les avenirs de Télémaque*, remaining loyal to the norms of classical Arabic, is burdened with rhyme and parallelism and does not reflect the straightforward style of the original. He further shows that Bustani’s translation of Defoe’s novel *Robinson Crusoe*, by contrast, is unrhymed and free from parallelism and often attempts in its dialogue sections to reflect real speech and the characters’ idiosyncrasies as in the original. As the novel genre developed in Arabic, with Haykal’s *Zaynab* onwards, Somekh notes the increasing attempt of novelists to use AM in the dialogue sections, the more accurately to represent the dialect of the speakers and their character in producing realistic fiction, although some novelists retained the FU or fluctuated between FU and AM in their dialogues. In this regard, Somekh points to Mahfuz’s loyalty to FU grammar in his earlier works but shows how in later years he used a colloquialized FU or hidden AM in his dialogues.

On examining the narration sections of Arabic novels and short stories,